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AMERICAN ART CHRONICLE.

THE HISTORY OF WOOD-ENGRAVING IN AMERICA.

Mr. George R. Halm, wood-engraver, of New York, takes occasion to criticise Mr. Linton's articles in a letter to the REVIEW, which it is impossible to publish in full. Mr. Halm makes three points in his letter, which may be stated as follows:—1. That Mr. Linton is mistaken in attributing the *Ascent of Whiteface* to Morse or Quartley, as this cut is by Slader, an English engraver; 2. That Mr. Linton does himself injustice "by producing such wood-cuts as are shown in his article as specimens of his own work"; 3. That some of the cuts selected by Mr. Linton are not by the hands of the engravers whose signature they bear. The first point is disposed of by the erratum which appears at the end of Mr. Linton's seventh chapter. Possibly when Mr. Halm has given a little more attention to the difficulties encountered in attempting to settle the authorship of unnamed works of art, he will be more ready to pardon such errors, and will point them out somewhat more calmly. On the second score Mr. Linton is really more culpable than his critic supposes. Instead of "specimens," he has given only "a specimen" of his work. That this specimen does not show Mr. Linton's full capacity will be readily admitted, and the regrets have been many that Mr. Linton's modesty should have prevented him from giving a larger representation to his own work. Probably, however, if he had followed the contrary policy, the accusation would have come from the contrary direction. It is the old story of the Man, his Son, and the Donkey. As to Mr. Halm's third charge, the writer of these present lines is free to confess that he looks upon the custom in vogue in wood-engravers' "shops,"—unfortunately almost universally recognized as legitimate,—of signing the work done in or for the "shop" with the name of the proprietor, as a grievous wrong. If Mr. Halm will set his face against this abuse in practical life, he will deserve thanks. It is an abuse which has come down to us from "the good old times" when apprentices were *forbidden* to sign their work, and even artists like Rembrandt did not hesitate to affix their names to etchings and paintings which were in reality the work of others. So far as the writer is concerned, Mr. Halm has his sincerest wish of success in the crusade he has opened. But it is another question whether an historian who is recording the development of an art rather than the personal history of its professors ought to be asked to go behind the documentary evidence offered by the signed works which he adduces as specimens of method, and whether, himself an engraver, it would be gracious in him to constitute himself an inquisitor into the business relations of his colleagues.

Corrections of matter-of-fact errors (not to be avoided even with the greatest of care) in Mr. Linton's *History* will always be welcome to the author, as well as to the editors of the REVIEW. S. R. KOEHLER.

ARCHÆOLOGY AND HISTORY.

CENTRAL AMERICA.—M. Désiré Charnay begins his illustrated papers on *The Ruins of Central America* in the September number of the *North American Review*. The interest of the first paper centres in an account of a visit to the ruins of San Juan de Teotihuacan.

MUSEUMS AND COLLECTIONS.

METROPOLITAN MUSEUM OF ART, NEW YORK.—The August number of the *Art Amateur* contains an article by Mr. Gaston L. Feuardent, dealer in antiquities, in which the following serious charges are brought against General di Cesnola, the Director of the Museum:—1. That a mirror has been added to a statuette, with the deliberate purpose of converting it into a Venus, while it really represents Hope; 2. That fragments have been joined together, wilfully as well as ignorantly, which never belonged together; and, 3. That other objects have been worked up "to give a better appearance to the [Cesnola] collection." General di Cesnola, who was in the country at the time, suffering from acute rheumatism, replies to these charges as follows, in a letter which he has sent for publication to the REVIEW, as well as to other papers:—

"During my absence from New York an article appeared in the *New York Herald*, reproduced from the *Art Amateur*, in which specific charges are made against me by a Mr. Feuardent, a dealer in antiquities in this city, to the effect that certain sculptures of the Cesnola Collection belonging to this institution have been tampered with, and that others have been unintelligently restored. These charges I declare maliciously made, and absolutely without foundation in fact. The Trustees of the Museum, with but few exceptions, are still in Europe or out of town; but as soon as they return to New York, and can meet for the transaction of business, they will certainly cause the most thorough investigation of these charges to be made, as due not only to me, but to themselves, to the members of the corporation they represent, and to the public. Their standing in the community is such that, when the result of their investigation is made public, it will, I hope, put an end to such attacks, whether made from ignorance, from malice, or from interested motives."

With this emphatic denial before the public, and in view of the coming investigation, it would hardly be worth while to devote more space to this matter for the present, if it did not involve an archæological question which may be of interest to the readers of the REVIEW. Mr. Feuardent charges that a mirror was added to the statuette before alluded to, because "it might be more interesting, if, having been found at Golgoi among the *débris* of the temple, and, being Greek work, it could have raised the presumption that the worship of Aphrodite had continued at Golgoi in the Greek times. . . . The excavations in the temple at Golgoi brought to light many representations of private

individuals and various pagan divinities, but no unmistakable Greek Venus." That the statuette cannot be Venus, but must be Hope, "has been suggested by me," says Mr. Feuardent, "for the reason that (1.) the figure is represented in the posture of walking; (2.) with one hand she draws up her garment so it may not encumber her in her walk; and (3.) with the other hand she holds a flower. These three actions combined were chosen by the ancients to indicate Hope. . . . From the very earliest times Hope was represented as holding up her gown and 'passing by,' in order to show that she is an illusive being." Mr. Feuardent does not seem to be acquainted with the opinion of the most eminent European archæologists on this question. In a report of an interview with Mr. A. D. Savage, one of the assistant curators at the Museum, published in the *New York Evening Post* of Aug. 27th, attention has already been called to an article by Dr. Max Fränkel on pp. 99-101 of the *Archäologische Zeitung* for 1879 (not 1878, as the *Post* erroneously has it), in which is described a mirror, one of several still extant, the handle of which is formed by a draped Venus in precisely the attitude of the little statuette found at Golgoi. Speaking of a flower attached to the upper part of this mirror, Dr. Fränkel says: "It will not be necessary to adduce special evidence in favor of the blossom as the attribute of the goddess of love; at a later period it is always placed in the hands of Spes [Hope], for whose representation, as it is well known, the older type of Aphrodite, holding up her garment with one hand, was used." To this may be added the testimony of K. O. Müller, as given in his *Handbook of the Archaeology of Art* (Article *Aphrodite*, § 374 of the German edition). In refutation of the assertion that "no unmistakable Venus" was brought to light by the excavations in the temple at Golgoi, General di Cesnola points to the statue of *Aphrodite holding Eros on Left Arm*, six feet high, which is figured in the chapter on Golgoi, page 106 of his book on Cyprus, and which, he says, was not even alluded to in the text, as the fact of its being a Venus did not seem to give it any special importance. It is apparent from these statements that there was absolutely no need of forging the mirror, either to prove the statuette to be a Venus, or to show that a Venus had been found at Golgoi.

The number of visitors at the Museum during the first three weeks of August, from the 2d to the 20th, amounted to 58,831, of which only 559 paid an entrance fee. It has been suggested that a general entrance fee of three or five cents be charged, as so small a fee would hardly diminish the number of visitors, and yet would swell the income of the Museum considerably.

THE CONNECTICUT MUSEUM OF INDUSTRIAL ART.—This institution was established at New Haven at the close of the centennial year, 1876, and occupies the old State-House upon the Green, made vacant by the removal of the capital to Hartford. It was founded by an association of the lovers of art, and is sustained by voluntary contributions and the receipts at the door. The objects of the Association are declared to be the promotion of the prosperity and development of the industries of Connecticut and of art-culture generally by means of,—1. Representative examples of objects manufactured in Connecticut; 2. Choice examples of artistic manufactures from other sources; 3. Historical and Loan Division to comprise, among other objects, materials illustrating the progress of civilization, and the development of the industries of the

State; 4. Reproductions of works of art by means of casts, electrotypes, etc.; 5. Library of publications and collections of drawings and photographs relating to art in its applications to industry and to decoration generally; 6. Facilities for instruction in drawing, designing, painting, modelling, in the various departments of art in its applications to industry and manufactures. The objects of the Association are also promoted by means of lectures and publications. In order to arouse the popular interest, and at the same time to provide a substantial and attractive nucleus for other objects, the well-known Swedish and Laplander groups of figures shown at the Centennial and at Vienna were secured. These represent home life in those countries, and have great ethnographical value. Two or more of the large rooms of the building are devoted to a ceramic collection in which there are excellent examples of Oriental, English, and French pottery, and also a good collection of mural and floor tiles, including a set of panels of Spanish tiles, some of them copies of the wall tiles of the Alhambra. There is also a collection of glass selected at the last Paris Exhibition, a collection of Japanese lacquer-ware and bronzes. One of the rooms is devoted to textile fabrics and laces; and another to furniture and relics of the Revolutionary period. The walls of the rotunda are lined with a series of large panels of old Flemish tapestry, in excellent preservation, illustrating some of the adventures of Don Quixote. A peculiar feature of the plan of this Museum is the display of current manufactures, especially of those permitting ornamental decoration. Some of the manufacturers have entered into this work with spirit, and have made highly interesting exhibitions. The exhibition of the brass and nickel industry by the Scoville Manufacturing Company, and the display of fire-arms by the Colt factory and the establishments of Winchester and Whitney, are especially to be noted. Among the textiles there is a remarkable display by the Willimantic Linen Co. of thread in all its stages of preparation, from the cotton in the boll to the finished thread wound on spools. These collections of the Museum supply the link between art education on the one hand and its practical application on the other. It also brings the artisans and manufacturers more closely into relations with the Museum, and leads to a better appreciation of its objects. All art museums require for their greatest influence and success this close relationship with the industries they are intended to benefit.

LECTURES.

MISS A. C. FLETCHER is prepared to deliver a series of eleven illustrated lectures, either singly or in courses, on American archæology, including the archæology of art among the aborigines of this country. One of the lectures is specially devoted to the comparative study of the ancient art of the old and the new world. Miss Fletcher has delivered these lectures before in Boston and elsewhere, and is cordially indorsed by Prof. F. W. Putnam, of the Peabody Museum, at Cambridge. She may be addressed at her residence, 229 West 23d Street, New York, or through the Williams Lecture Bureau, 258 Washington Street, Boston.

PROF. SELAH MERRILL, who has lectured before the Peabody Institute, Baltimore, the Lowell Institute, Boston, and other institutions of learning, is prepared to give

courses of from two to twelve lectures on *Recent Explorations in the East*. He has also two other lectures, *The Giant Cities of Bashan* (stereopticon) and *Pictures from Nineveh and Babylon*. Prof. Merrill may be addressed through the Williams Lecture Bureau.

REV. H. G. SPAULDING will be again in the field next winter with his lectures on *Pagan and Christian Rome and Roman Life and Art*, revised according to the latest data, and enriched by additional illustrations. His address is, as heretofore, 648 State Street, Springfield, Mass.

MR. THOMAS DAVIDSON has been invited to lecture on ancient art before the Lowell Institute, at Boston, and the Peabody Institute, at Baltimore, the coming winter.

ART EDUCATION.

MASSACHUSETTS STATE NORMAL ART SCHOOL. — The stately mansion on Tremont Street, Boston, known as the Deacon House, has been leased by the State Board of Education for three years at an annual rental of something less than \$4,500, and has been fitted up for the uses of the State Normal Art School.

THE CHICAGO ACADEMY OF FINE ARTS. — The schools of the Academy were attended by about 130 regular and by nearly as many transient pupils last winter. "Their work, especially in crayon," writes a correspondent, "will compare favorably with that done in the New York and Boston schools." There is a summer class, attended by about 25 students. The new term begins the first Monday in October.

EXHIBITIONS AND SALES.

NEW YORK. — It is announced that the New York Etching Club will hold a regular exhibition of the work of its members some time next winter.

CINCINNATI. — At the coming Exposition in September the Black-and-White department is to be made one of the chief attractions.

SAN FRANCISCO. — At the Mechanics' Fair to be held in San Francisco, \$1,000 will be distributed in prizes among the exhibiting artists. "The basis of award," says the *San Francisco Chronicle* of July 25th, "has not been fixed beyond the determination that the number of pictures, as well as the quality of the work, will be considered."

MONUMENTS.

The Secretary of War has appointed Mr. Richard M. Hunt, of New York, Mr. Henry Van Brunt, of Boston, both architects, and Mr. J. Q. A. Ward, of New York, sculptor, a commission under a recent act of Congress to recommend a suitable design for the monument which is to be erected in commemoration of the battle of Yorktown. The design, for the execution of which \$100,000 have been appropriated, is subject to the approval of a joint committee of thirteen senators and thirteen representatives.

A correspondent of the *New York Evening Post*, in the issue of that paper for Aug. 13th, recalls the fact that there existed in New York City a Washington Monument Association, by whom the corner stone of a monument was laid with great ceremony on Oct. 19th, 1847, and asks what has become of the association? The names of the officers are given as follows: Henry Storms, president; Elias Drake,

vice-president; Sheppard Knapp, treasurer; Robert D. Hart, secretary. The corner stone was laid on Hamilton Square, which, it is said, was abandoned when the formation of Central Park was undertaken.

A Soldiers' Monument was lately dedicated at Geneva, Ashtabula County, O., "with imposing ceremonies," as the papers say. General Garfield's speech on the occasion is reported, and the names of the other dignitaries who furnished the supply of oratorical art are carefully recorded, but the sculptor's name, being of no consequence, is not given.

The site to be selected for the obelisk lately brought from Alexandria to New York has been the cause of much heated discussion in the papers and elsewhere. Several sites in Central Park were proposed, among them the "plazza" at the Scholar's Gate, and others desired that the monument should be set up in Madison Square. The Park Commissioners have now finally decided to adhere to the site originally selected, which is on a rocky elevation opposite the Art Museum building, and west of the East Drive.

A colossal bronze statue of Robert Burns, which is to be set up in Central Park, New York, will be ready for unveiling in September. A cable telegram, dated London, Aug. 19th, announces that Sir John Steell, the sculptor, has completed the work.

Mr. Theodore Baur, a sculptor of New York, has, according to the *New York Evening Post*, just finished a relief in clay, representing the capture of Major André, which is to be cast in bronze, and is intended for the Tarrytown monument.

A movement is on foot among the friends of the late Dr. Rimmer to have his statue of *The Falling Gladiator* cast in bronze, and set up in some public place in honor of his memory. The same statue is also to be published for sale in a reduction.

The statue of Senator Collamer, made for the State of Vermont by Mr. Preston Powers, was placed in the Capitol, at Washington, on Aug. 12th.

A monument to the memory of the late President Benito Juarez was unveiled at Mexico on July 18th.

NECROLOGY.

FREDERICK W. RANDLE, a well-known Philadelphia artist, died in Liverpool, in the Royal Infirmary, on the 7th of June. His specialty was still-life painting, though his talents were extremely versatile. He was born in London, in February, 1847, and came to America in 1860. He had gone to England for his health. — *Art Journal*.

PHILIP F. WHARTON, a painter, of Philadelphia, died July 27, at Media, at the age of thirty-nine. He studied at the Pennsylvania Academy of the Fine Arts, and also in Dresden and Paris. He was a member of the Artists Fund Society, the Philadelphia Sketch Club, and the Committee of Philadelphia Artists, who, in March, 1875, issued an address to the artists of the United States to stimulate contributions to the Centennial Exhibition. His own Centennial picture, *Perdita*, was medalled.

MISCELLANEOUS.

THE DECORATION OF THE NATIONAL CAPITOL. — Signor Costaggini, the successor of Signor Brumidi, began

his work on the frescos in the dome of the Capitol at Washington on Aug. 7th.

THE CONGRESSIONAL LIBRARY.—The experts consulted by the special joint committee to consider the best means for providing suitable quarters for the Congressional Library have recommended the erection of a separate building, but they have refrained from recommending any special site.

AMERICAN ETCHINGS IN ENGLAND.—The REVIEW is not in the habit of parading before its readers the certificates of good character occasionally given it by its colleagues of the press, but it may be pardoned for making an exception by quoting some passages from an article entitled *American Etchings, Mr. R. Swain Gifford*, which appeared in the *Academy* of July 27th, over the signature of Mr. T. H. Ward, the editor of the series of *English Poets*, now publishing in England. The excuse for the exception will be found in the fact that the praise given is awarded to the artistic *collaborateurs* of the REVIEW, rather than to the REVIEW itself. "The revival of etching," says Mr. Ward, "which has made such rapid progress in France and England during the last twenty years, is making considerable way in the United States; and the American etchers are doing good work, and a great deal of it. The *American Art Review*, the numbers of which are from time to time noticed in these columns, was started last year to do for the United States what the *Portfolio* has done for England; and one of its chief purposes was to bring these etchers more before the world, and to stimulate an interest in their performances. Already some eight or ten have been well represented, and, with the help of the excellent catalogues provided by the editor, Mr. S. R. Koehler, one is enabled to see at a glance what their past work amounts to. Among these eight or ten may be mentioned Thomas Moran,—one of a family of artists,—whose *Passaic Meadows* combines strong imagination with delicacy of touch; J. M. Falconer and H. Farrer, etchers who represent the opposite extremes of boldness and

smooth finish; S. J. Ferris, who gives powerful reproductions of Gérôme; J. Foxcroft Cole, a follower of that delightful artist, Ch. Jacque; and Mrs. Merritt. But above them all we are inclined to place Mr. R. Swain Gifford, one of whose plates was appropriately chosen as frontispiece of the opening number of the *Review*, and whose complete *œuvre* shows him to be a master of his art. A portfolio of Mr. Gifford's etchings . . . lies before us. . . . With the exception of one Venetian scene, the subjects are all thoroughly American, as their titles emphatically show. . . . Mr. Gifford shows himself to be one of that worthy band of rebels against convention who are determined to find in their native land the 'landscape material' which it has, till lately, been the fashion to import ready made from Europe. The strength of this movement is, indeed, one of the healthiest signs of the times across the Atlantic. American artists are at last beginning to see what their men of letters have seen ever since Hawthorne taught them, that if a school is to flourish it must not live among exotics. . . . Here [i. e. in one of Mr. Gifford's latest plates, *A Hudson River Tow*, one of the fruits of last year's Tile Club trip], and again in the studies of stunted shore-trees, of which his work contains more than one example, we have instances of the 'frankness' which has been claimed for Mr. Gifford; that gift of 'telling rude truths with plain lines' which Mr. Hamerton ranks so highly among the qualities of the true etcher. Frankness springs from the artist's love of his subject, which forbids him to tamper with it, to make 'fancy arrangements' of it. Combine it with the power of selection, and add to the combination sufficient technical skill, and you have the fitly qualified etcher; and no one who has studied Mr. Gifford's work will doubt that he possesses all these qualities in a remarkable degree." In view of the greater appreciation secured to the work of American artists abroad through its means, the REVIEW may justly claim that one part, at least, of its mission has already been fulfilled.

FOREIGN ART CHRONICLE.

ARCHÆOLOGY AND HISTORY.

MYKENAI.—The remarks of Prof. Sayce on the antiquity of the tombs found at Mykenai, alluded to in the last number of the REVIEW, have called forth an angry reply from Mr. A. S. Murray (see *Academy* of July 17th), in which the former is plainly classed with "men prepared by no special training," who "rush into disputes where their presence is unnecessary," and a further instalment of letters from both parties will be found in the *Academy* of July 24th. The controversy having descended into the realm of personalities, the fact of having called attention to it must suffice.

OLYMPIA.—In the *Reichsanzeiger*, No. 32, Dr. Treu gives the following description of the head of the Dionysos child, which belongs to the group of Hermes and Diony-

sos:—"No modern imagination, no comparative study, would have been able to show how Praxiteles might have shaped the head of a child. And the solution of this problem is all the more interesting as it is well known that the Greek sculptors did not overcome the difficulties of the representation of children until a very late period. We are now confirmed in the surmise that the child Dionysos must have been too small for its age, and that, indeed, it was treated simply as an accessory, probably so as not to disturb the effect of Hermes as the principal figure of the group. The remarkably small skull, the face, which, although child-like, has nothing of the round-cheeked, *putti*-like character, the long hair, held together by a cord in elegantly arranged waves, and originally, as it seems, united in a tuft above the forehead,—all these, as well as the forms of the body and its firm bearing, betray a rather